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The Musical Scale

Through the courtesy of Mr Bernard O'Donnell, teacher of music in Brooklyn, it is suggested that it might be of interest to our readers to know that the syllables representing the diatonic scale *Re, Mi, Fa, Sol, La, Si* are of Latin as well as of religious origin, having been appropriated by Guido d'Arezzo from the initial recurring syllables in the following verse of a hymn to St. John, which was in frequent use in the tenth century:

*"Ut queant laxis Resonare fibris,
Mira gestorum Famuli tuorum,
Solve pollute Labii reatum,
Sancte Ioannes".*

This hymn is still sung at Vespers at the celebration of the Feast of the Nativity of St. John the Baptist.

It would be interesting to know whether in the singing of this hymn these particular syllables were actually sung on the successive ascending or descending tones of the diatonic scale. Can anyone of our readers enlighten us on this point?

The syllable *Do* is, of course, referable to *Domine*.

A Latin Version

Mr Adolphe Dreyspring, 887 Brook Avenue, N Y, kindly sends us the following Latin adaptation of one of Heine's shorter songs, beginning, "*Die schönsten Augen*":

*Oculi pulcherrimi!
Gemmas adamantesque habes
Et omnia petita viris,
Oculos pulcherrimos habes,
Quid amplius, carissima, vis!*

*Ad oculos venustos tuos,
Quam multos canticulos feci,
Ad coelumque verbis extuli!
Quid amplius, carissima vis!*

*Per oculos venustos tuos,
Quoties me cruciavisti!
Periens, moriens ad pedes,
Quid amplius, carissima, vis!*

Casu posito ut carmen tibi ignotum, vide unum
auctoris ápsius verum hic transcriptum:

*Die schönsten Augen
Du hast Perlen und Diamanten,
Hast Alles, was Menschen begehrt,
Du hast die schönsten Augen,
Mein Liebchen was willst du mehr!*

From the Building Department?

Because of lack of space we print somewhat tardily the following communication from the Building Department. It is, after all, but natural that the Build-

ing Department should be interested in the structure of Latin verse:

BUILDING BUREAU

Park Ave and 59th St, Borough of Manhattan

New York, Oct 15, 1900

Editors of The Latin Leaflet: May I thank Miss Van Vliet for her exceedingly interesting article on classical metre?

In studying the matter for my own pleasure I have found it an advantage to take a single meaningless syllable and work out the results with different quantities and accents.

The difference between *Tā-ta'ta*, *Tā-ta-ta'* and *Tā'-ta-ta* is much more easily seen than when words with a meaning are used; much more when two accents occur in the same measure.

When I was at college the rhythm of Latin poetry was entirely ignored, and Horace was read as if it were the baldest prose, neither time nor accent being observed. Not until after college days were over did I discover what metre meant, and it was long after that when I learned to unite time and accent.

Yet it should not be difficult for a day and people that delight in music of exceedingly complex rhythm to learn to appreciate the far less complex rhythm of classical metre.

Notice how in Tennyson's later poetry—the *Idyls of the King*, for instance—the metre is all the time deliberately varied without shock, adding much to the delicacy when compared with the strict, sing-song metre of older poets.

No one who takes pleasure in Latin, and still more in Greek poetry should rest content until he has added the pleasure of appreciation of the metre, whether he is a teacher or, like myself, only a learner.

J F D

Corrigenda et Pudenda

No. 3 p 1 col 1 Art I 15: instead of "Scholarship", read "Scholarships"; p 2 col 2 Art V 13: instead of "shall be devoted", read "shall be perpetually devoted"; Art VII 15: instead of "section 2", read "section 1"; p 3 col 1 18: instead of "7-19", read "8-19".

No. 7 p 1 col 2 13: instead of *mummos*, read *nummos*; p 2 col 2 ¶ 1 28: on the whole it would perhaps be better to read "is" instead of "are"; ¶ 3 1 11: instead of "Theodore C Mitchell", read "Theodore C Mitchill".

No. 10 p 1 col 1 ¶ 3 16: instead of "Mr F C Hodgdon", read "Mr F C Hodgdon".

No. 12 p 1 col 1 11 12 and 27: instead of "aut" read "vel".

No. 13 p 1 col 1 ¶ 2 12: instead of *ρίθημε*, read *ρίθημι*; p 2 col 2 16: instead of "F C Hodgdon", read "F C Hodgdon".

No. 14 p 1 col 2 ¶ 10: conclude the sentence with a question mark; ¶ 16: instead of *Pertinentne*, read *Pertinēbantne*; ¶ 17: change *important* and *pertinent* to *importābant* and *pertinēbant*; ¶ 18: change *Pertinentne* to *Pertinetne*; ¶ 19: id.

No. 15 p 1 col 2: over- and underline the first paragraph; p 2 col 1 ¶ 5 13: instead of "word", read "word or expression"; col 2 ¶ 6: underscore for the sake of consistency all the verbal expressions; ¶ 7 12: instead of *fama*, read *fāma*.